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ABSTRACT

The book describes Learning to Read through the Arts (LTRTA), a curriculum combining art activities with writing and reading in small group workshops. The methodology of LTRTA has been applied and modified to work with different groups of students: perceptually impaired, reading disabled, and gifted students. Workshops are offered in mixed media, mime, yoga, sculpture, musical instruments and mask making, space and photography. The workshops motivate children to write, discuss, and read aloud their own creative writing. The book provides examples of some of the lessons in LTRTA classrooms and includes teacher descriptions of activities and student work. Information is also presented on the school, grades, student background, type of workshop, and materials needed. (CL)

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PALS Project: Art as a Learning Strategy

A Guide for Teachers and Students

Learning to Read through the Arts Programs, Inc.

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PALS
A GUIDE FOR TEACHERS AND STUDENTS

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LEARNING TO READ THROUGH THE ARTS PROGRAMS, INC. is a not-for-profit foundation, the principal purpose of which is to assist and promote programs which serve children within the framework of the conceptual development known as "Learning through the Arts."

The program grew out of a pilot project begun under the auspices of the Solomon R. Guggenheim Museum in 1970 which received recognition by the National Right to Read Effort as one of twelve exemplary reading programs in the United States under the title of "Title I Guggenheim Museum Children's Program: Learning to Read Through the Arts."

In 1975 a private foundation, Learning to Read Through the Arts Programs, Inc., was established in association with the Solomon R. Guggenheim Museum to carry on the program with support from foundations and corporations.

Learning to Read Through the Arts Programs, Inc. is based upon a number of assumptions about the best conditions for learning. First, multi-sensory learning is more effective than learning which takes place in only one sensory modality (or which concentrates on only one subject matter area). Second, it is assumed that the various arts offer a stimulating environment for learning. It is especially emphasized that the learning of vocabulary will take place more readily in a context where there is a visual or concrete referent (as in an art product, for example), as this enables the pairing of the linguistic symbol with visual, auditory, tactile or kinesthetic stimuli, so the child will more easily grasp the significance of the linguistic symbol and will be motivated to learn similar symbols in subsequent situations. It is further assumed that each child can be assisted to learn at his or her own rate by taking into account his or

her learning style. Finally, learning is assumed to be enhanced if the child is given an opportunity to integrate language acquisitions and concepts and skills from the several art forms in the presentation of a multi-arts production, such as theatre or dance.

In the years of operation, LTRTA has collected pre-and post-testing data, assessment data from independent evaluators, as well as attendance records (pre-and-post) of participating children which unequivocally demonstrate that the above assumptions are educationally sound and academically effective.

The Solomon R. Guggenheim Museum presents an annual exhibition (the first exhibit was in 1970) entitled A YEAR WITH CHILDREN which displays the works of all the children enrolled in LTRTA workshops. Also at the Guggenheim Museum is an annual Performing Arts Festival by children participating in the performing arts workshops of LTRTA.

LTRTA offers workshops in painting, drawing, print-making, book-making, crafts, sculpture, music, dance, mime, theatre, yoga, film and photography.

LTRTA sponsors teacher-training and parent-awareness workshops at the school sites where workshops are housed and museum visits by participating children, teachers and parents.

Each summer LTRTA presents its methodology in an intensive graduate seminar at either Columbia University or Rutgers University. The LTRTA methodology is presented to school systems throughout the United States and in a variety of national reading or arts education conferences.

LTRTA is a member of the National Art Education Association and the Arts Education Consortium.

INTRODUCTION

In public schools in New York City and New Jersey children are discovering art and writing from a new perspective through Learning To Read Through The Arts Programs, Inc. In a curriculum that combines art activities with writing and reading, children participate in small group workshops (10-15 students) in the areas of mixed media, mime, yoga, sculpture, musical instruments and mask-making, space, and photography. These art workshops motivate children to write, discuss, and read aloud their own creative writing.

The methodology of LTRTA has been applied and modified to work with different groups of children: those behind in reading by 1-2 years, those who are academically gifted, and the perceptually impaired. It aims to excite children with their own creativity by providing art experiences that utilize quality materials which are fun and challenging for students. By developing interesting themes that can be approached through art and writing, children are encouraged to explore ideas in greater depth and to express themselves in a variety of media, both print and visual. Teachers work with children to increase their vocabulary and writing skills. Cognitive skills such as identification, discrimination, sequencing, and memory are intrinsic to all lesson planning. Each child keeps a personal writing journal.

As children become more competent and confident in their artistic and writing ability, a momentum develops and enthusiasm and personal independence builds. Children become more open in sharing their accomplishments with the class and more aware of their own personal insights. LTRTA fosters creative writing which concerns topics such as the children's memories, descriptions of imaginary people and lands, observations about life—ideas which en-

courage both fantasy and serious thinking. Writing includes poetry, stories, letters, and plays. When writing, the children are often responsible for changing a simple story suggestion into a deeper, more provocative topic. Their stories reveal their dreams, disappointments, fears, and perceptions of their families and environment. Often a story is imbedded with an irony that the child may not have consciously intended, but has captured with honesty when he examines a life situation.

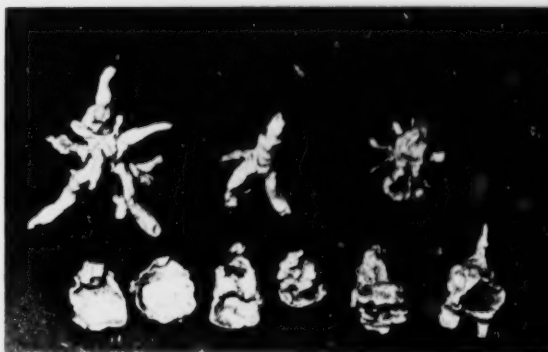
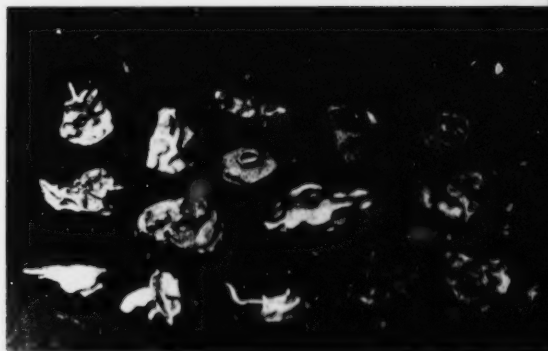
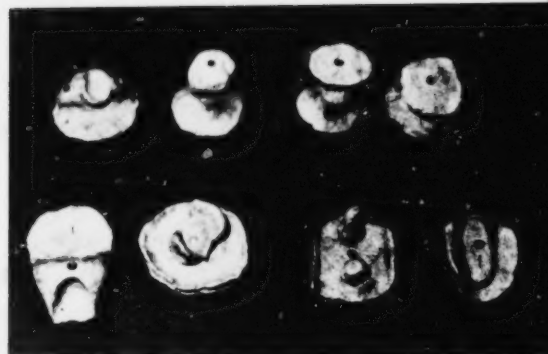
Each year the children participate in a performing arts festival and an art exhibit held at the Guggenheim Museum in New York City. This public recognition provides immeasurable reinforcement and pride.

This book provides examples of some of the lessons in LTRTA classrooms. It is meant to be used and enjoyed by teachers and students alike. Rather than a "guide" in the narrow sense, i.e., a recipe, a formula to follow, this book is intended as a "guide" in a much broader sense: the lesson plans, as well as the samples of the children's art work and writing products, are meant to be stimuli, directions, sign posts to follow on the path towards integrating the arts in a classroom curriculum, based on one's own creative imaginative ability and the specific classroom situations the teacher finds him/herself in. For this reason we have included several "How-To's" at the end of the book (as well as an extensive bibliography): how to use a darkroom with ten children and only one enlarger, how to make a styrofoam engraving, how to make musical instruments and two different ways of making masks.

It is our hope that this book will excite and encourage teachers to use the arts in their classrooms so that children all over the United States will have the kind of joyous learning experience documented in this book.

WORKSHOP—	MIXED MEDIA
SCHOOL—	P.S. 11, NYC
GRADES—	4,5
BACKGROUND—	CHILDREN BILINGUAL IN SPANISH AND ENGLISH AND/OR READING BEHIND GRADE LEVEL
TEACHER—	NANCY MODLIN
ART PROJECT—	METAMORPHOSIS: CHANGING AND GROWING SHAPES AND CREATURES
Materials—	clay

I asked my students to imagine the world at the beginning of creation when it was a big, thick soupy mush. With this in mind we sought to create imaginary, primitive, primordial forms that would evoke mystery. We began by drawing free form, spontaneous shapes on the blackboard. This led to a discussion about the process of metamorphosis. Concrete examples provided were the tadpole's development into a frog and the caterpillar's transformation into a butterfly. Starting from the free form shapes on the board we attempted to draw a series of subsequent shapes toward which they might evolve. The children were excited by these strange shapes with their unknown potential. Then the medium of clay was introduced into the lesson. Each child created a form in clay which for him had a meaning and which stimulated the construction of a series of evolving shapes. Each piece was connected thematically to its origin, yet was unique.



WRITING PROJECT— THE MOVEMENT OF CREATION

The clay shapes the children created were stationary, but provided a great opportunity for thinking and writing about motion. The children speculated upon how these shapes would move if they were alive and a movement word list was compiled and put on the board. Ideas were shared and then each student wrote about the movement of his own clay pieces. The writing emerged in a natural way as the students applied their fantasies to stories, lists, and poems.

Shapes

George S. 5th

The first one crawls like
a snake in the soil, the second
one spins and moves like a UFO
in the water, the third one
stretches and moves like a rubber
band and the fourth one shakes like
a massage machine, the fifth
one moves up and down like a
see saw, the sixth one moves
by the wind like a ship, the
seventh one rolls like a wheel
in the water. The last
one is a cliff.

The Rocks and the Snakes

Ruben R. 5th

A snake that curls
A snake in a rock that rolls
A rock that rolls
A rock that flies
and a rock that walks
A pole that rolls
A tree that swings
and a rock that rolls.

Evening Everything

Matthew V. 4th

Sometimes it is like a leaping frog
Othertimes it's like a rolling like a rolling
turning rock or like a jumping kangaroo.
This time it slides down the hill, now
it is running down the hill.
Yesterday it was swimming and blowing
bubbles, but now it's just sitting down.

The Song of a Bee

Elizabeth A. 5th

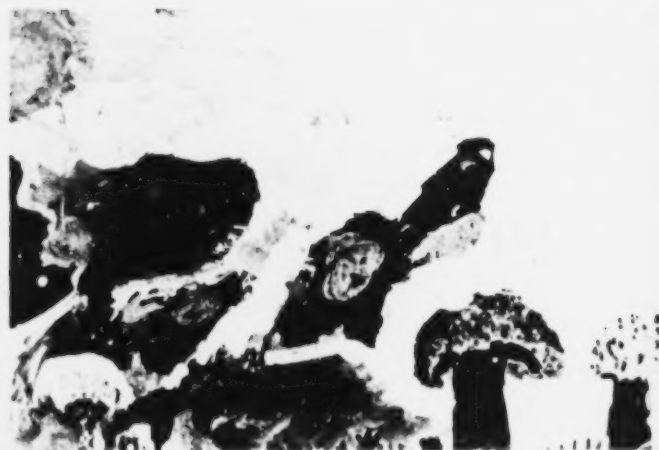
It wiggles like a worm
with no heart and sings
like a bee.
It is a round rock with a
hole and rolls like a ball.
It looks like a duck, but
isn't what it looks like.
It's big and round like
a pail, but it's a big round lake.

ART PROJECT — THE ELEMENTS: AIR, WIND, EARTH, FIRE

Materials — tempera paints, oil pastels

The students had been involved in the concept of creation during the Metamorphosis project. Now I introduced the idea of the four classical elements which comprise life—air, wind, earth, and fire. We discussed how these are all powerful forces that can cause great and sudden changes in our environment. The class listed images that could be associated with each element. For example, wind was associated with kites flying and hats blowing off; fire was linked with volcanoes, gas, and stoves; earth reminded them of land and sea; and air was invisible. We discussed how they could show the elements in their paintings. The option of choosing different kinds of painted strokes was explored because the type of line, its direction, and its conveyance of speed would all influence the student's intended message. We explored the use of color and how it could be used to express the emotional impact of the elements.

Each student selected an element to portray in his painting. Some students chose to work together on a larger group painting. In their work they expressed the physical force and emotions of the elements, whether tumultuous, calm, intense, or angry.



WRITING PROJECT — AN ALIVE ELEMENT

We began by reading and discussing the e.e. cummings poem "what if a much of a which of a wind" that I put on the blackboard. I asked the students how they would react to the elements if they appeared as people in front of them. If fire walked in, would you invite it for lunch? Would you fall in love with it? We had a lot of fun imagining the elements walking through the door, one by one. We wrote a class poem about how a tree in a forest would react to fire appearing. Then each child wrote about the element portrayed in his own painting.

Watersfalls

Richard H. 4th

If I were in a boat that took me
to a waterfall and the wind was blowing, then
the wind would blow me where the waterfall was.
If I were in a boat that took me
to see a waterfall I would tell my mother
to tell the man who was riding the boat
to turn because the boat might fall
in the waterfall and then we would
all die because the man said he
was taking the anchor out of the
water. Then the strong
river would push it and we would all
fall and die.

Earth

Roberto G. 4th

The fall in fall falls like rain
The water is full of leaves that fall in fall
The water is full of twigs and bugs because its leaves
knock down the leaves because it's fall and leaves are
supposed to fall in fall.

Earth

Lillian H. 4th

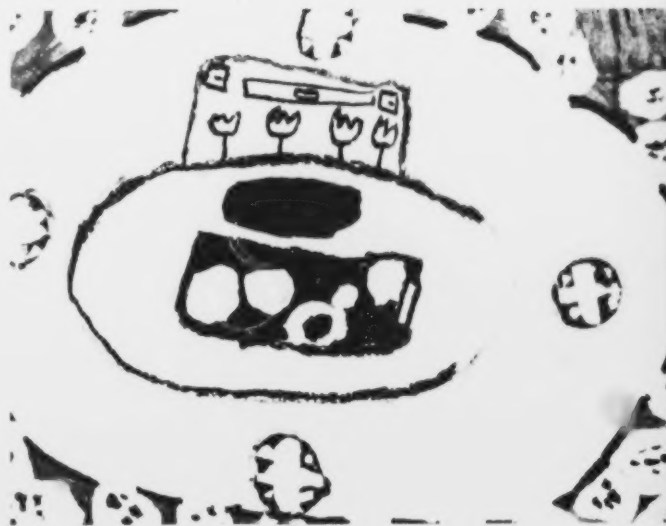
The earth changes all the
time and if you look up
at the sky you can
see the moon. Hear that tune?
Look up, see the
stars. What do you see?
Bright beautiful music, see
how nice it is to have
light at the night, by
what, by the moon.
You can hear their
tune every night. Hear
the owl sing his song.
Hear the moon sing
it wrong. Hear it going
sssss at the night.
Look at the light,
it is the moon.

WORKSHOP — SPACE AND THE ENVIRONMENT
SCHOOL — P.S. 33, NYC
GRADES — 3, 4, 5
BACKGROUND — CHILDREN BILINGUAL IN SPANISH AND
 ENGLISH AND/OR READING BEHIND
 GRADE LEVEL
TEACHER— MICHAEL BROWN
ART PROJECT — P.S. 33 OUT OF CONTEXT
Materials — magazines, oil pastels, scissors

My class explored the subject of categories. They considered places and ideas that were out of context. The students began by making collages that grouped things in a spontaneous or surreal manner. Photographs of beautiful women, war, cars, and babies were juxtaposed in the collages.

A second collage assignment required the students to choose a full page photograph and paste things onto the scene from other sources that didn't match the original intent of the photograph.

The final art project called P.S. 33 Out of Context involved drawing their school in new, strange, unbelievable, or ideal settings such as heaven, underwater and outerspace. Within their drawings children were encouraged to consider the everyday needs and services that a school in this new place would require. The children were stimulated to imagine a new conceptual space, as well as address the concrete everyday needs of the location.



WRITING PROJECT — A DAY IN YOUR NEW SCHOOL

The subject of context was studied in the classroom. We also categorized similar and dissimilar subjects. I told many stories which included incongruous facts, places, or ideas as a way of emphasizing the idea of consistency and context. The students would catch these ridiculous or strange references, such as when I said I woke up in the morning and brushed my nose. Later the children made up their own similar short stories and told them to the class. Throughout all these the children were strengthening their listening skills and learning such key concepts as theme, type, main idea, and category.

Finally they were ready to write about the schools they had drawn in unusual settings. I encouraged them to begin by answering questions I posed on the board such as, how do you get to school? What do you eat for lunch? Who are the teachers? I asked them to expand upon a specific part of their school day, such as gym or lunch. The unusual setting of the school stimulated them, as well as their real wishes to be able to remake school in a different place. Since school is so familiar to the students this assignment was a good starter for hesitant writers since they had much material to work with.

The School Blast Off To The Moon

Robert S. 5th

One night I was looking out my window. Then all of a sudden the school started to shake and then it took off. My eyes opened so wide that you could see them a million miles away. Then I looked up in the air and the school was on its way to the moon. I wanted to go to see the school, so I asked my father to buy me a rocket ship to go to the moon. He said, "Are you crazy?" I told him what happened to the school. Then he said, "O.K."

The next day I went to the moon. Boy, was it great. The school was right in a crater. I went inside and you know who I saw? Mr. Levine. He was eating lunch. He asked me what I was doing in a space suit. So, I took off my helmet and there was fresh air. I couldn't believe it. I was floating in the air without my helmet on. So, I ate lunch with Mr. Levine. He asked me, "What's going on down on earth?" I said, "Nothing new."

P.S. 33 Out Of Context

Mary 5th

I am a student at P.S. 33 in the sun. I get to school by a flying school bus. I go in the school building with my friends and then I go to the classroom. We learn about the sun and the planets. We use books from the sun library. I go to gym and I learn how to jump on a sun floor. Then after gym I go to music. In music I learn to dance the sun boogie. I have a hot cycle teacher and a principal that looks like a robot machine. I eat sunburgers and I drink sunkist milk. After lunch I go to recess in room 342. In recess class I do math and I read books. My friends are Wanda, Gladys, Lena, Jeanette, and Nicole. I had a great time when we went on a trip and some of the boys had fights.

ART PROJECT — DISCO DRESSING UP

Materials — large sheets of paper, tempera paints

I planned a lesson on painting fantasy people which reflected my students' interest in dressing up. We began by talking about our favorite kinds of clothes and all the different types of clothing people wear, why they wear particular things, and how fashion changes over time.

We talked about what one would wear if you went out to a disco, a place that the children were curious about. This provided a good start for painting fantasy dressing. The boys and girls insisted on grouping themselves separately and the painting activity began. On 3 ft. by 6 ft. sheets of paper, groups of children painted a person of their own sex, dressed up ready to go to a disco. There was a lot of arguing and discussion about the subject during the painting. Excitement peaked when I explained that the paintings would be paired as "dates" for each other. Soon these painting couples were hung up together.



WRITING PROJECT — CREATING A CHARACTER TO GO TO A DISCO

The couples inspired the children to write stories about their imaginary people and to describe what they were like. Stories involved not only physical appearance, but details about their lives, jobs, plans, dancing, and personalities. I explained and emphasized the words detail and description. The unusual appearance of the couples encouraged a free spirit approach to their tales.

The Couple

Campbell 4th

The couple went back in time and the year was 1767. The World War I was starting. The woman wore a dress, a 14 kt. gold necklace and a purse and the man wore a hat, sneakers, and 14 kt. gold necklace. A few years later the World War I began and the man became a general of George Washington's and they fought the war. The couple and George and the soldiers crossed the Delaware River and won the war. Then the couple snapped their fingers and went back to the real time, 1979.

The couple told everybody that they went back in time. Everyone didn't believe them. The couple told them to snap their fingers and all the people did and all the people went back in time to 1767. When they got back they believed them and the news spread all across the country. Everyone thought that it was a miracle. The king gave an award to the couple for the wonderful discovery and they were rich forever!

The Couple

Crystal 4th

This is a story about a date that went on the love boat. One day a couple went to the store to buy some clothes. The store they went to was Macy's and the woman was so excited. The woman's name was Susan and her husband's name was Jack Brown. Well, they bought tickets and they were very, very, very, very happy and glad. Then the next day they were on the boat. The captain said, "What a happy couple and are you expecting a baby?" "Yes", said the mother, "Well oh let me go and lay down." The next day they ate some eggs and toast. Well the mother said, "I'm ready to have a baby. Help, help me please."

WORKSHOP — MUSICAL INSTRUMENTS
 SCHOOL — P.S. 198
 GRADES — 3, 4, 6
 BACKGROUND — CORE INNER CITY, CHILDREN READING
 BEHIND GRADE LEVEL
 TEACHER — MARION LANGE

ART PROJECT — EXPLORING SOUNDS, THE CAVE
 AS A RURAL ENVIRONMENT

Materials — cloth, tables, found materials such as pipes, wood,
 metal, plastic tubing, wire, string

In this workshop the children made their own musical instruments which were played at the Solomon R. Guggenheim Museum in a combined musical and dramatic event which integrated the children's masks, instruments, writing, and play-acting. It was important to awaken the children to the sounds and sights in their environment, both urban and rural. The information, feelings, and perceptions gained throughout many lessons helped the children have an overall sense of sound and music as a source for their own personal expression, creation, and enjoyment.

I wanted my city children to experience a rural environment so I presented the idea of dwelling in a cave. We discussed what the sounds in a cave would be and what living in such a setting would be like. The best way to really understand cave life was to experience it by creating a cave inside the classroom. We draped material over tables and we turned off the lights. With the use of their imaginations the children pretended to be inside the womb-like interior of their own cave. Once inside we discussed basic environmental elements and created the sounds of water, wind, fire, thunder, birds, and animals.

We thought about how the seasons would affect our life style and which type of caves would be most desirable. To verify our ideas we decided to go outdoors into urban New York in search of a good cave. Once outside we identified our familiar environment through new eyes. Buses became blue elephants. Taxis were yellow fish. Streets were rivers and buildings resembled mountains.

Once the students arrived at Central Park they searched for a suitable site that could resemble a cave. They talked about the sounds they heard in their imaginary cave, the textures they felt, the smells, their feelings, and who they were pretending to be.

The trip also provided the opportunity to pick up found, discarded materials which would later be transformed into musical instruments or costumes. The items would be utilized to create sounds that reminded the children of their rural, cave experience.



WRITING PROJECT — LIFE INSIDE A CAVE

Once the class returned back to school they used their immediate trip experience as a source for writing a story about life inside a cave. I asked them to pretend to be hunters in a cave and to write about their feelings and experiences. They were full of ideas from both their classroom cave and park cave and eager to express their imaginary lives.

Life In A Cave

Corey D. 4th

I feel scared in a cave. I hear crickets and all kinds of animals. It's dark and slimey. It's got a lot of webs. Somebody might scare me in the cave. It's gooey in the cave. There might be a bear in the cave. When bugs get on me I might get scared. When the webs get on me I itch and get scared. Sometimes when somebody scares me I cry, sometimes.

When I get hungry I go hunting for animals. I use knives to kill the animals, sometimes I use a bow and arrow to kill them. Sometimes I set traps for the animals. The animals come inside and I sit on top of the opening. I get fish and bears for their fur to cover me and I get their meat inside. I use the bones to make something, like a house. I start a fire by getting pieces of wood. I put gasoline on the wood. Then I start scraping the wood. When we take a shower we go stand under the waterfall, but when we take a bath we go to the river.

If you ever live in a cave always have protection. Don't ever live in a cave because it's a bad life. It's bad to go hunting because a lion might jump out and eat you up. One day I went hunting and I had a bow and arrow. As I was walking I started to get sleepy and fell asleep. I woke up in the middle of the night and a lion family surrounded me. I had to climb up the tree and jump over them and then they chased me to the cave. Then then they ate me up.

The Tree

Alberia L. 3rd

I'm a tree. I have no leaves, no branches and kids call me stinking tree. I'm very sad and lonely and the other trees are lucky. They have shiny apples and leaves and branches. Nobody sits under my tree, only the other trees.

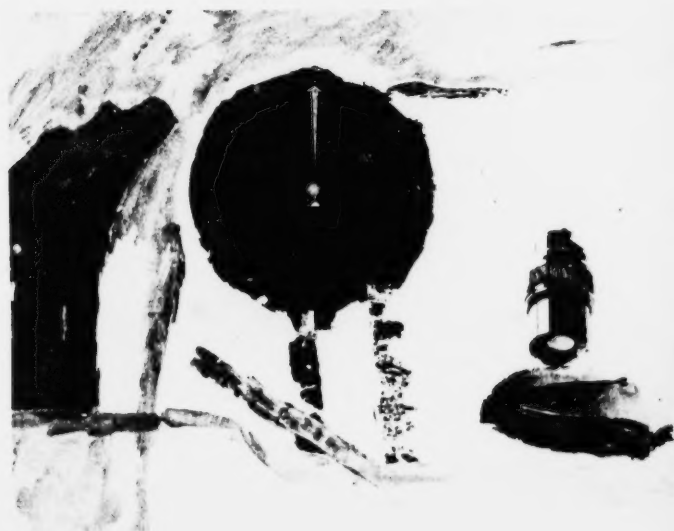
ART PROJECT — MACHINE COLLAGE

Materials — paints, magazines, scissors, glue

This activity drew upon the children's familiarity with urban sounds and materials. Initially I asked the children to create sounds that would be heard in the city. Then with pictures and diagrams of the human body placed on the board I proposed the idea that our body is like a city in many ways. We discussed the architecture of our bodies and thought about the purpose of separate parts of our physique like the bone structure, muscles, brain, and our lungs. We concluded that our bodies had a government, a sanitation department, air conditioning, a power station, and a pumping center. The students were animated and suggested that a body could be viewed as a machine, or an amusement park, a museum or a cave.

I asked the children to make a collage which would represent a machine of their own invention. The machine was to seem active and could be an imaginary machine. With paints and cutouts the children combined shapes to resemble a machine of many unified, interactive parts.

This collage idea served as a foundation for the final construction of the musical instruments. Later they would be combining and constructing different "found" street materials into musical instruments that would be sound "machines". These would resemble sounds the children heard in rural and urban environments, as well as new sounds the children created.



WRITING PROJECT — THE BODY AS A CITY,
A MACHINE, AN AMUSEMENT PARK OR A MUSEUM

From our discussion of the body as a city, a machine, or another place I asked the children to create a story describing what their own body represented. They could pretend their body was anything they wanted and they set about recording their own view of themselves in a very original way.

The City In My Body

Sharrod F. 3rd

My rear end is like a small hill in the part of the city. When I drink water it is like rain inside of me. My bones are like bricks of houses. My brain is the president. It controls the city. My legs are like a trap for robbers. My toes are like mouse holes. My hands are like the sun and moon. My arms are like tunnels. My mouth is like a cave.

The Amusement Park In The Human Body

Tracy 6th

One day I thought I would go to the amusement park. So I went there. I got on the log jam, but it was not a log. It was a long tongue. Instead of water splashing on me there was saliva. That ride was fun. Then I went into the scary house. I walked through a tunnel that had a tonsil hanging upside down. I turned around the corner and saw a heart pumping real fast. Then I ran out. That was scary. I was swimming in some red water. I got out and knew that was not an amusement park. It was a human body. So I ran out through the feet, and never went to the amusement park again.

The Body As A Museum

Maritza 3rd

Your ribs are like bones of a dinosaur
And your esophagus is like an elevator
Your bones are also like a xylophone

My Body Is a City

Kenyatta 4th

My head is the White House. My body is a scary cave with ghosts and witches. My arms are two long streets, the left one is 95th St. and the right one is the Bronx Zoo. My legs are tall, tall, tall buildings with lots of secretaries and their bosses. They have lots of typewriters. My feet are a circus.

WORKSHOP — PHOTOGRAPHY
SCHOOL — P.S. 130, CHINATOWN, NYC
GRADES — 4, 5, 6
BACKGROUND — CHINESE & HISPANIC CHILDREN OF
VARYING EDUCATIONAL LEVELS
INCLUDING BILINGUAL, AD-
VANCED, AND CHILDREN READING
BEHIND GRADE LEVEL
TEACHER — BARBARA BURCHUK RABSON

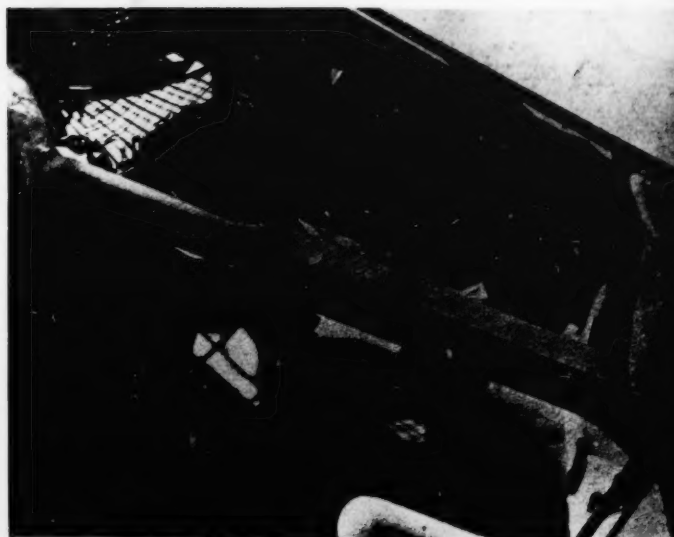
ART PROJECT — THE PHOTOGRAPHY OF SHAPES

Materials — Instamatic cameras, film, darkroom supplies:
enlarger, chemicals, easel, safe lights,
developing tanks, trays, timer, etc.
see instruction page on photography

A child's environment is filled with shapes for him to explore. Some shapes are plain, simple forms that the child sees everyday, but when captured with a camera these can be transformed by angle, lighting, setting, or through the child's imagination into something very different. Inanimate objects become alive. In unusual contexts they elicit emotional reactions. In the photography workshop the children searched for shapes to photograph in their city neighborhood. They chose to photograph subjects they found interesting or that reminded them of other things. For example, a group of carts used to transport clothing in Chinatown evoked the memory of a roller coaster ride for one young student. A bathtub lying out on a crowded street attracted the eye of another child. Machinery was viewed from different distances and angles to judge which perspective was most dynamic.

The children also created their own abstract designs in the darkroom. Photograms were made by placing objects such as shells, flowers, pencils, glasses and tacks onto photographic paper and exposing them under the enlarger light. For an added effect I provided the children with radiographs (x-rays) which they cut up and also arranged into their design. The effects were fun and the children enjoyed mixing miscellaneous objects into a final creation.

The children discussed the work of other photographers before they began to photograph. They observed work by Edward Weston, Paul Strand, Imogen Cunningham, Ansel Adams, Edward Steichen and others, and discussed their associations, emotions, and opinions. Thus with an understanding of the assignment and their own ideas and energy the children discovered shapes of personal interest and meaning. Later the children developed the film and printed the black and white photographs in the darkroom.



WAKING UP AS A SHAPE

I asked the children to pretend that they woke up one morning and no longer inhabited a human body, but instead were a new shape, such as a balloon, a machine, a household object, bubblegum, a seashell, a skyscraper, or perhaps a cloud. As this new shape, how would they feel? How would they act? How would they move? How would they spend their time?

Life As A Plate

Kenneth C. 5th

If I woke up as a plate they would take me out of my bed and wash me for breakfast and lunch, snacks, and dinner. Then I get all sore from the clang of the forks and their washing. The life is fine for me I think. I can't jump out of bed or anything. I just lie there alone... and live my life as a plate. I guess I don't care if people clang their silverware on me.

Shape Of A Balloon

Nancy M. 6th

I would like to be a balloon because I would like to travel in the air. No one would stop me. I would like to be free and to have fresh air. I wouldn't want to be cramped in a child's house or hands.

I would be like a very free girl up in the air going anywhere I want. I would like that very much even if it rains, snows, hails, and the sun shines. I would rather be free than being cramped in a house.

I would have to look at the world when I'm up in the sky. I bet it would be a lot of fun even if I got air sick. I would race the wind and clouds.

I would act like a bossy balloon. Children wouldn't be as free as me because they are not old enough to leave their mothers. I would laugh at them and say, "Ha, Ha!"

I would move as fast as the wind. If I were on the ground I would have to walk very slowly because of my string. It would get caught in all the places I walk.

Life As A Cloud

Tat S. 5th

I woke up one morning and felt very different. I felt very light, fluffy, and cool. The fat sun had just risen. Birds flew by, airplanes followed. Then I realized I was a cloud. Tiny specks of water went into me and made me bigger. About three hours later other big, dark clouds came up to me and shouted, "Let's make a storm!" Other clouds from nearby came in. Small clouds went off to tell King Thunder and Queen Lightning. The North Wind cooperated too. About fifteen minutes later the thunder roared and lightning flashed. The head cloud yelled out "Rain!" All the clouds let out their water and flooded the streets. I didn't know what to do, so I just tried to float away. The head cloud kicked me and my water began to pour. I became very small and floated over the sea. I saw the storm had let up. I floated down on the Titanic and became a kid again. An iceberg smashed the side and I said, "Goodbye."

A SHAPE'S JOURNEY

This was a mystery assignment. The children had to follow apparently ridiculous directions. It was tremendous fun and the unconventional start created excitement and motivation. Each student began with 5 blank pages which were numbered 1 through 5. Then they were instructed to do the following.

1. On page 1 trace a miscellaneous object that you previously used in your photogram design, such as a fork, shell, or pencil.
2. Crumble your blank page 2 and set aside for the moment.
3. Tear your blank page 3 anyway you want and set aside for the moment.
4. Scribble on your blank page 4 and set aside for the moment.
5. Stamp your foot on your blank page 5 and make an impression from your shoe and set aside for the moment.

The students were laughing and awaiting instructions in disbelief. I asked them to think of this tracing as a character who uses the following pages as environments through which to travel. They then wrote an adventure story about their character. I showed them an example before they began writing and drawing. The children were very original in interpreting their pages. Crumpled pages looked like messy houses, mountains, or wrinkled chocolate chip cookies to their open eyes. Torn pages were interpreted as subways, rivers, broken mirrors, and earthquakes. Scribbled sheets were grass, the night, oceans, and an amusement park. Shoe prints resembled waves, dirty water, colliding ships, and a sandstorm. The characters they created from forks, clips, and shells became outerspace creatures, devils, animals, and strange people. The possibilities were endless and stimulated creative interpretation in their writing.

The Glowing Devil

Laurence S. 5th

One night a glowing spaceship came. Out came a devil, not a plain devil, a glowing devil! He was saying "Give me my magic stick" in another language. It walked about the earth.

The devil saw his weapon. He came running over the mountains until he got it. When he got it he scratched whatever was strange to him and he walked till he got to the hill. But his glowing footprint was still there. It even glowed in the morning to the evening.

The devil reached the river. He made a hole in the river until the water was gone. He even broke the bridge so he could not pass.

But when he came to a city people started to scream. The men had guns, so they shot the devil. The devil started to change into something, like he was about to burn up, but that was not the end of him. Part of him was left.

One of the men shot him again. He started to change again, but this time he changed into ashes and that was the end of him.

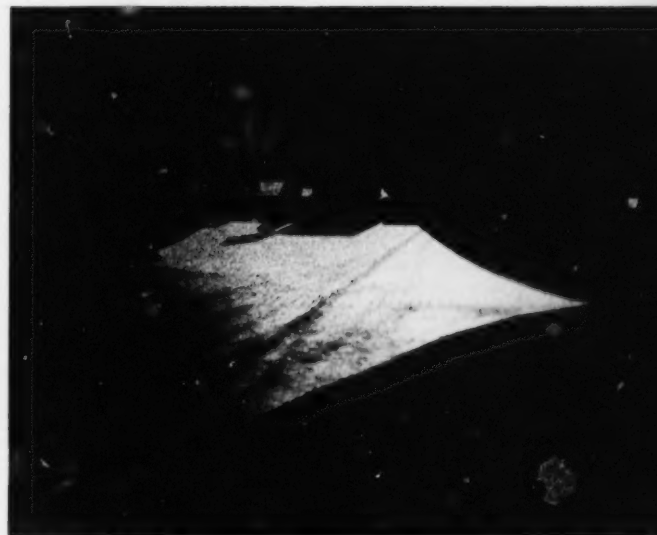




ART PROJECT — PHOTOGRAPHIC FEELINGS

Materials — see previous lesson

I asked the children to photograph people's feelings by observing facial expression, body posture, gesture, and their environment. We began by discussing feelings and observing photographs that convey feelings. Through these the children learned to discriminate visual messages in photographs and considered how photographs can communicate emotion, even without human content. We studied photographs by Henri Carter-Bresson, Dorthea Lange, and others in the *Family of Man* and *Family of Children*, as well as many popular magazines. The children used their own insights and imaginations to understand the photographs. They learned how to use the cameras to capture spontaneous, fleeting emotions. I asked them not to photograph adults who were posing for them. They were challenged to quietly observe strangers and photograph at the appropriate moment. Later they developed the film and printed their pictures in the darkroom.



WRITING PROJECTS

In the classroom we discussed situations that arouse feelings and why feelings change, as well as how we express them. A words list of various emotions was compiled. As a dramatic exercise children practiced different facial expressions and made up spontaneous dialogue to depict different moods. Following are 3 writing ideas associated with the idea of feelings.

1. THE FEELING IS ALIVE

I asked everyone to pretend feelings were alive and were people with personalities. The feelings could walk, talk, act, wear clothing, or live in a home. The children wrote stories and poems about feelings as characters.

Mr. Mischievous

Tai W. 4th

If Mischievous was to walk in the room your furniture might turn upside down. If you are not careful Hermes and Mercury might sneak in and your house will look like a typhoon, a hurricane, gales, and tornados hit. Your house will become unlivable. Mischievous glides all over your house. He dresses like an apparition. He makes everyone wear awkward baby clothes. After he has had enough he'll say, "If you want me, call for me. You're welcome."

Sadness

Tsz M. 6th

Sadness is something like living in a cage. The color is black. It feels like a prisoner. The clothes will be no color, only black or white.

2. OLDER OR YOUNGER

Children sometimes wish they were young again and sometimes wish to be all grown up. I asked them to pretend to be either. In a story I asked them to imagine what they would feel like and what their life would be like. As a way of generating ideas they could pretend to be a baby sister or brother or a grandparent.

Alan C. 6th

I am an old man sitting on a park bench and I feel sick because my whole entire life has been miserable. When I was young I was always yelled at from my family because I made them sick by talking too much. When I was an adult I took a job as a garbage man and I got married, but now I am divorced because I drove my wife crazy by talking too much again and I always complained.

Baby

Gim L. 5th

I'm so short. When I'm thirsty I can't drink. I wish I were an adult. I can't just go out and play. When my mother hits me I can't say a thing and complain. Sometimes it's fun like when I don't have to walk. When I do learn to walk it is hard because I always fall down. I don't know what I eat or drink so sometimes I eat spiders my mistake. I always do something wrong when I play, like hitting myself. Now that I am growing up I don't have to worry about all these things.

3. REAL AND FAKE SECRETS

We all keep secrets, so I asked the children to write about two secrets, one a real secret, and one invented. These could be funny, scary, sad, or wonderful. If the secret was too personal I instructed the child to fold it, label it "do not read" and hide it in one's journal. The stories revealed much about the quiet inner thoughts of each child.

Real Secret

Shun Leung 5th

A few weeks ago I saw an old man and an old lady arguing with each other. They were arguing about which restaurant they should eat in. One said to go to the one on Hester Street and the other one said to go to another. Then they both went to their own restaurant and ate by themselves.

My Real Secret

Marcella 5th

If you had a picture of me you'll see that I would be happy in the picture, and I would be wearing a beautiful dress. But the secret you wouldn't know about is that I'm a poor little girl just wearing a nice dress someone gave me.

Fake Secret

Wai Y. 5th

I am covered with snow and ice. No one sees me and I can not move. The ice is not melting. I'm trying to get out, but I can't. I hear some children playing with snow. They are screaming so loud that I can hear a little bit. It is almost dark. At last I hear a truck. I think it is a garbage truck. The truck picks me up so hard that the ice cracks and I'm free. I feel happy.

WORKSHOP — PHOTOGRAPHY AND PERCEPTUAL
AWARENESS
SCHOOL — TAMAQUES ELEMENTARY SCHOOL,
ROOSEVELT JUNIOR HIGH
LOCATION — WESTFIELD, NEW JERSEY
GRADES — 6th GRADES AND JUNIOR HIGH
BACKGROUND — AGES 13-15, PERCEPTUALLY IM-
PAIRED, READING BEHIND GRADE
LEVEL
AGES 10-11, ADVANCED LEARNING
GROUP
TIME REQUIRED FOR WORKSHOPS:
PERCEPTUALLY IMPAIRED 80 MIN
ADVANCED LEARNING 60 MIN
TEACHER — KURT MCGILL

ART PROJECT — SYMBOLISM/MAGRITTE/ SURREALISM

Materials — reproductions from *Rene Magritte*, Ballantine Books, \$3.95 paperback; book on Renaissance painting, e.g. *The Art of the Renaissance*, Praeger; a book by Edgar Allen Poe which includes the short story *The Narrative of A. Gordon Pym*; opaque projector

This unit centered on the surrealist painter, Rene Magritte, and his evolution out of the Symbolist movement into Surrealism. The work of Magritte is particularly suitable for children because Magritte is a concrete surrealist whose images are familiar and approachable. The power and attraction of his paintings derive from the illogical or metaphorical relationships he establishes between his recognizable images. The paintings can be interpreted on a

highly literal level or can be explored on an unconscious or social level, both of which will evoke students' responses. Thus the material can be successfully utilized with both gifted and perceptually impaired students, with both groups offering their own insights and enthusiasms.

I began by leading a class discussion which focused upon visual symbols. We talked about obvious examples which we all know, such as a street sign or the Christian cross. I explained Chinese ideographs and how one simple symbol can be varied to mean different things. During the discussion I emphasized key words like symbol, visual, image, imagination, description, and detail.

Next I asked the class if they could think of any painting they had seen which was based upon a story or book. I showed them some Renaissance paintings based upon biblical stories. We talked about how the paintings told a story and communicated to an illiterate population during the Gothic and Renaissance periods.

At this point I showed my students Magritte's painting, 'Not To Be Reproduced' and asked them if they could make out the title on the cover of the book. The title, *The Narrative of A. Gordon Pym*, is visible in the painting. I pulled out my own copy of the book to show them that Magritte had painted something that he knew and that had influenced him.

Next I showed the class a reproduction of Magritte's 'The Reckless Sleeper' and we observed it and tried to explain what was happening in the painting. The class concluded that the man was sleeping and that the painted candle, mirror, bird, hat, and other objects were things he was dreaming about. We looked at more of Magritte's work and I encouraged the children to interpret in a spontaneous, 'first things that come into your head' approach that is compatible with the surrealistic movement.

WRITING PROJECT —
DREAMS AND UNUSUAL EXPERIENCES

After the class had the chance to view and discuss the body of Magritte's work, I let the students select one or more reproductions to write about. I asked them to use the paintings as a point of departure for exploring their own dreams and unusual experiences. The literal imagery of the paintings provided a direct beginning for writing. With their own fantasies or the paintings as the catalyst for writing, the children had unlimited freedom in their projection of subject matter, situations, and imagery.

The students read aloud their stories, as well as an essay I wrote for them about Magritte's life and work.

The Floating People With Memories Trapped Inside Susan M. 7th

To me it looks like people are taking off or there's no gravity. To me, it would seem like fun, but if you couldn't get down it wouldn't be fun. They also might all be going somewhere in the sky and they're all going to the same place. To me, it seems like he's got memories trapped inside him and he's letting them all out, or he could be trapping birds or letting birds go free. He could have a big mouth and when the birds go in the cage he catches the birds. Or he could have food in the cage for the birds. It could be a cage with legs and hands and arms and those birds live there. He is running away. Those were his pets, but he wanted them to be free, so he's letting them go.

The Strange Sisters

Andy R. 6th

One day there were two sisters and they had no heads or hands because they were born deformed. The doctors didn't know how they could live with no heads, but the sisters managed.

So, I'll tell you how. They ate through their bellybuttons. They saw through their knees because their eyes were there. They heard through their hips because their ears were there. Can you imagine eating with them for dinner?

ART PROJECT — POLAROID EMULSION PAINTING — TRANSFORMING IMAGES

Materials — Polaroid One Step SE, Polaroid SX 70 Landfilm, clip-on light with reflector and tungsten bulb optional

The photographs produced with the instant Polaroid One Step can be altered to achieve highly unusual effects. The surface of the photographs can be manipulated for up to ten minutes after a picture is taken by rubbing the outer layer of the photograph with a *dull* pencil or other stylus. The surface emulsion can then be moved around, blended, drawn upon, or colors mixed to achieve a photograph very different from its original image.

I prepared some examples of the altered polaroid photographs from a still life composition, a landscape, and a self-portrait—basically traditional 'painting' motifs. I showed them to the students and naturally immediate questions arose as to what they were and what medium they were made in. To answer their enthusiastic questions I produced the polaroid camera, took a photo of a student or object, and gave a practical demonstration of the procedure and at the same time answered questions about emulsion, effects, and distortion.

Next I photographed portraits of a class of boys. I would also recommend having students photograph each other. I then asked each child to take his photograph and transform it into a monster. The results were provocative. Other transformation possibilities could be outer-space visitors, secret agents, landscapes changed into imaginary worlds, or still life compositions made into old masters' paintings. The photo-transformations of photographer Lucas Samaras might be a good source for your class.



WRITING PROJECT — STRANGE MONSTERS

As soon as the students finished their transformed portraits, I asked them to write about their imaginary characters. Their writing resulted in interesting extensions of their individual personas. Depending upon the orientation of the artwork, one might consider playing music to create an atmosphere conducive to their writing. For my monster workshop I played selections from the *Peer Gynt Suites* by Grieg ('In the Hall of the Mountain King', 'Anitra's Dance') and from the background music for the Eisenstein film, *Alexander Nevsky* ('Under the Mongol Empire', 'Battle on the Ice').

The Ugly Clown

Joey U. 5th

This picture is of a clown. The clown was doing his act. He had lots of make up and he was sweating and the make up went all over his face. It was dripping and everybody was laughing because he was so funny. Then his face got ugly! Everybody fainted. And the clown's make up never came off.

The Wolf Man

Scott H. 5th

One day I was in my laboratory and accidentally I turned on the nuclear reactor. I had my vitamins in front of the nuclear reactor and when I took my vitamins I turned into a mad man. I went scaring and killing people and then I turned back into myself in the middle of the street. There were bodies all over the place. I went back to the laboratory and started a study on the vitamins and I found out that the vitamins became radioactive. I was glad because I could now rule the world and take over the universe. Then I could kill everyone on earth and take a robot to another planet. I would kill all of the martians on the planet Mars and then I would go to all the other planets and kill the martians on them. Then I would go to Mars and live there and make more radioactive vitamins and rule the universe.

The Three Elves

Andy R. 5th

One day the three elves lived in a forest, the Green Forest. Their names were More, Zay, and Mond. Their country was deeply in fear of trouble from the evil Neybeen Zeal. He was going to kill every living thing in my country Doozoo.

Neybeen was making his move, so the three elves went to the King Boo Boo. So King Boo Boo and his men attacked Neybeen and his goblins, koodoos, and other creatures. Our country won, but with the lives of 2,000 of the Doozoo people and with 9,000 of Neybeen's men. But Neybeen was still alive. So the Doozoo people took Neybeen, the ugly scoundrel, and threw him to the piranhas.

The king gave the three elves awards and they lived happily ever after, but don't all fairy tales end that way.

WORKSHOP — HATHA YOGA
 SCHOOLS — P.S. 124, P.S. 126 CHINATOWN, NYC
 GRADES — 1, 5, 6
 BACKGROUND — UNDERACHIEVERS IN 5th AND 6th GRADES
 INTELLECTUALLY GIFTED (I.G.C.)
 IN 1st
 TEACHER — LISA LAWSON

ART PROJECT — "THE FLOATING CLOUD"

Materials - gymnastic mats

With the children lying fully relaxed in the supine yoga posture called "Shavasana," which we refer to as the Floating Cloud Pose, I provided mental and physical suggestions. In this Floating Cloud pose the child's body is flat on the floor with the face upward and the eyes closed to eliminate any visual input and therefore to encourage more of an inner awareness of the Self inside the body. The legs are apart 2-3 feet and the arms with the palms upward are 6-8 inches from the waist.

At first, to totally focus the children's awareness onto their bodies and to quiet the activity of their minds, I instruct the class to follow their breaths in and out through the nostrils. Once the breathing is calm and rhythmic, we are ready to begin our imaginary journey.

With the children relaxed and focused in this "Shavasana" position, I provide any number of guided verbal suggestions to invoke physical awareness and mental imagery. Inner visualization of his anatomical body as the child rows along in a tiny boat in the bloodstream, and imaginary trips to parks, other countries, and

lands of fantasy are examples of the variety of possible exercises.

The one I've chosen to use here is outlined briefly below.

- I. We are no longer little girls and little boys, but with each deep breath we are becoming light and soft inside until we have turned into fluffy, white, cotton-soft clouds floating in the air, hovering over our mats.
- II. We slide under the classroom door and float down the hallway, past the other children in the school. Out the front door and into the street where we hear and see different sounds and sights. Feel how the air is cooler outside than it was inside.
- III. The breezes outside carry each of us as clouds down the avenue towards the river. Notice all the things underneath you as you float by. Notice the blueness of the sky all around you. As we float over the river, maybe a bird passes us by.
- IV. We come to a beach where we see some person lying on a blanket sun-bathing. We no longer care to be a cloud, but now would like to be that little boy or little girl we see underneath us.
- V. Poof! We are now soaking up the sun's beautiful rays of heat and energy. Hear the ocean nearby. Feel the sun on all parts of your body. Hear and see children playing in the sand. Get up and go stick a toe into the cool ocean waters. Experience the temperature of this water and see the waves and the seashells rolling onto the shore.
- VI. Eventually we look up and see a bird enjoying the sky. Poof! We become that bird. We fly back to the school through the air fully experiencing the journey back as this lovely bird. We fly in the window and over above our individual mats where we once again turn into Susan or Anthony lying in the Floating Cloud Pose.



WRITING PROJECT — AN IMAGINARY JOURNEY

Write about all that you remember from your journey as a cloud including sounds, colors, and feelings. Describe how you felt being a cloud, a sun-bather and a bird.

... 1st grade (I.G.C.)

I felt so fluffy and soft like cotton. I loved being a cloud because I was near God who threw me rays of sun. I was in Cloud City.

... 1st grade (I.G.C.)

When I became a bird the world got smaller. Nobody knew I was a bird so I could go anywhere. I went to the beach and chased the fish into the ocean. Blue, blue, blue was the ocean. White, white, white was the sky where all birds live and fly. I enjoyed it when I turned into Jason - myself!!

... 5/6th grade (underachievers)

I floated by Yankee Stadium where I saw a great game. All the people yelled loud. I want to go back real soon. When I was a bird I saw New York like Spiderman does on top of a big building. Everything was small. All the cars made me see ants with big food stuff on their backs. The ocean smelled real sweet.

... 5/6th grade (underachievers)

I felt like a new person because I never did it before. At the beach I felt the water floating through my long, black hair. My body felt like a cloud. I felt like a big balloon.

... 5/6th grade (underachievers)

I hated the cloud. It was dumb to do it. I turned into a cockroach. The smell was dark and bad like pee. My heart beat like a fast drum.

WORKSHOP —	MIXED MEDIA AND PRINT MAKING
SCHOOL —	P.S. 198, NYC
GRADES —	3, 4, 5
BACKGROUND —	CORE INNER CITY, CHILDREN READING BEHIND GRADE LEVEL
TEACHER —	ELVIRA SACCO
ART AND WRITING	HANDMADE BOOKS
PROJECT —	WITH PRINTS AND STORIES

Materials - see instruction page on print making

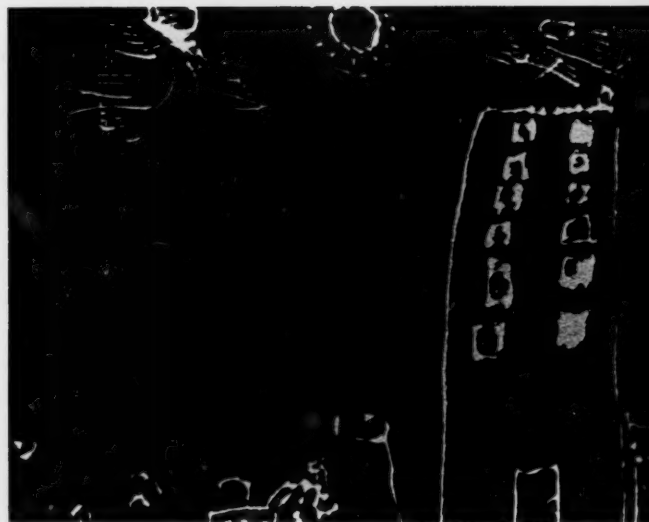
Each child created a book with two prints and two mutually related stories. This provided an opportunity for the children to explore their neighborhood and to share personal insights and feelings about their lives. We began by discussing our neighborhood in depth. The children pretended to be scouts from another planet who landed on their own block in New York City. Their job was to report their observations back to their space ship. The students described the daily sights and activities seen in the neighborhood, things they liked and disliked.

Then the children began a first print, a styrofoam engraving of a scene in their neighborhood. Seeing their styrofoam drawing reproduced through printing was very interesting to them and it clarified the goal of creating a personal book. The children wrote a story based upon this first print. It was autobiographical or fictional. In either case it concerned their neighborhood.

The second discussion in preparation for the next print focused on different kinds of landscapes. We contrasted New York to rural settings, as well as other places the children had visited. I now asked them to write a story, prior to making the second print. I instructed them to write about a special place, perhaps a place they had visited, or to continue to expand upon their first story. When this was completed I asked them to illustrate their story by making an intaglio relief print. This added the use of color in printing.

By reversing the order of their art and writing activities the children experienced the pleasure of being a writer and illustrator. I asked them to become an editor also, for their last step was to combine the best elements of both stories into one final, polished tale that would be included in their own book.

This is a structured activity which is effective with children who need more direction.



The day of Halloween my building had a Halloween party. A little girl, dressed as a witch, came to the party. It was strange, because before anyone could get to the candy and refreshments she went from floor to floor turning the people she had taken candy from into frogs.

When she came to my door she remembered that she didn't get any candy from me, so she went through my door. When she saw my hamster I saw her vanish and in her place I saw a statue of a beautiful witch. I returned all the candy she had taken. The spell was broken. The people she had turned into frogs were back to normal and thanked me. I then called a wax museum. They offered me \$100. Five minutes later a man from the museum came to get the statue, but too bad, it was all a dream.

My Life

Frankie L. 5th

I live in a middle class neighborhood. Not many children live there. There is one or two, but they're all doing homework. My life is dull. There is a school next to my house, sometimes I go there. I live next to Central Park but I don't go there because my mother says that there are people that kill people. But it isn't fair because the park was built for little boys and girls, not for big bullies. But so much for that. But not considering that, I think I have a good life.

My Building

Denise D. 5th

We are facing the back part of our building. In the back part of our building is a lot. The lot was empty, but now there's a gang there. They fix cars and ride around in motorcycles. They all have tatooes on their arms. They call themselves the 'Crossacks.' Sometimes they give wild parties on the street and play their music loud.

One time somebody was shooting a beebee gun at them and they thought that it was us and they threw a rock at our window. Our superintendent called the police and the police said to him, you have no proof, so they found out who did it. It was somebody from the 6th floor. The gang had to pay for our window.

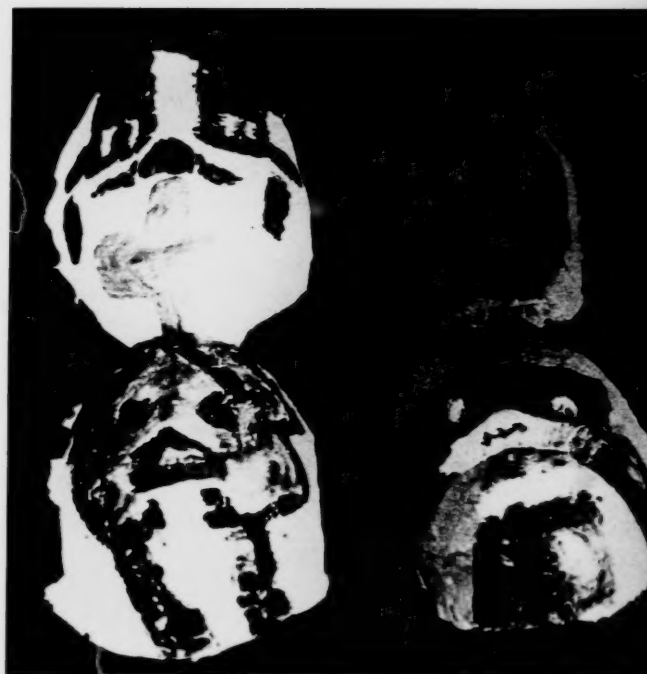
I like my block and building very much. On sunny days I go to the park. The park is near me. I used to go to the park almost every-day in the summer because it was hot, but now that it is winter I can't go to the park anymore because it's cold. When I used to go to the park I used to roller skate and play on the swings. Then I used to buy a pizza and soda.

My building is 6 floors high. We live on the 4th floor. Above our apartment is the 5th floor. The people above us make lots of noise and they jump a lot on the floor. Next to my house is a tree and the leaves and branches lean over the building. A market is near my building. We know the store manager. He is a good man. We always buy our food from there.

ART PROJECT — MASK MAKING

Materials — plaster of paris, acrylics, tempera paints
see instruction page on mask making

Mask making was a form of personal sculpture for the children, made from actual impressions of their faces. They created imaginary characters who were molded, changed, and transformed through their efforts. The children derived the greatest pleasure when they wore the masks and became the creatures or people they created. The process of making plaster masks enabled the children to discover the lines, shapes, and contours of their own faces.



WRITING PROJECT — CREATE A CHARACTER

I asked each child to write a story about his own mask and a story about a classmate's mask. The stories focused on the characters each mask represented. The children pretended to be humans meeting aliens for the first time. They imagined questions that each would have about the other. Then the children applied the questions to the masks. Questions concerned the character's looks, origin, job, activities, feelings, and immediate plans.

Eventually each child had two stories about his mask, one he wrote and one written by a classmate. From these two stories I asked each student to select their favorite lines and facts and produce one combined story. This process gave them a concrete approach to editing and rewriting their own and the material of others. Playing with the masks was a successful final activity. They used dialogue developed from their stories.

Laurie Mestre
partner: Steven Gildwire
4th

I was walking down the street one evening under a reddish brown sky coming from the roller ring. On this night I decided to take a short cut home through the alley behind the Rican restaurant. I saw a strange alien female and man kissing. What the hell are you doing? I yelled. I was surprised to see them as strangers who didn't belong here. They man answered and said that they were kissing. This stranger looked different from me. They had black hair, white skin, two brown eyes, one mouth and two ears. They were dressed in something that looked wierd. I asked them why they were on the planet Rican. We are earthlings from the planet Earth, they answered. They then went on and told me that they had landed here by accident. By accident, I said. How can that be? The Earth woman said that they were trying to get to the planet Saturn. I asked her and her friend whether they were going to stay here on Rican. She answered, that they were stranded. I then asked her, is Rican different from Earth. The man replied, no. He told me that both planets were almost alike. He said that the buildings and climate were similar. What is the difference, I asked. He replied, the people here have red hair, your sky is reddish brown and you all wear silken clothes. I then asked them, would you like to stay here on Rican. Maybe, they said. Why maybe, I asked. We do not know anyone else other than you, they answered. Then I asked them, are you hungry. They answered, yes. I then said, come with me. We walked out of the alley and went into the Rican restaurant and ate.

Denise Demir
partner: Mei Ching Fung
5th

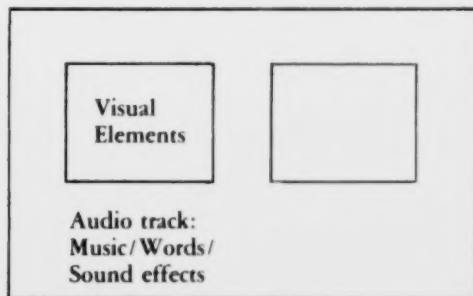
One day on my way to school, I met a Queen on the street. I said to her meekly and a little scared, what is your name. After I said that, I thought to myself. I didn't have to ask her that question because I knew who she already was. She replied, Cleopatra. Just as I had guessed. I saw that she was friendly and asked her why she was here. She said, come over here. We went to this house hidden behind some trees and bushes in a park. She then said to me, tell no body, I can trust no one here in this new world, and have no one know my secret. It would be horrible, please say I can trust you. I said, O'kay, I'll tell you what, I will not go to school, instead I'll stay here to help you. Cleopatra then said, thank you, I have a problem and I am sure you will be able to help me. I looked at her jeweled necklace and the jewels in her thick dark wavy hair and long white dress and said to her, you wait here. You can not go walking around like this or you will get hurt. I sneaked out of the house and ran home. I went to the attic to look through some old boxes for clothes. I found an old pair of shoes, an old dress, a hat and a purse my mother didn't use anymore. I put them in a brown paper bag and sneaked out of the house so that no one would see me. I ran back to where Cleopatra was and gave her the clothes. I told her to wear them and to take off her jewels and hide them. She changed into what I had brought her to wear. After she changed she told me she had a magical ring that would give you any thing you wanted and that it was lost in time. How did it get lost? I asked. She replied, that a person in her time had invented a time machine and that by mistake someone else placed the ring in the machine. Whow! Is that why you're here then? I said. She replied, yes. I then questioned her on how she knew it was here. She said that the lever was pushed to the 20th Century and that is how she knew it was here. I said, maybe you'll find it again. She replied, I think you're right, but when I get back I will hide my other ring carefully. You have another ring, I said. Yes, that is why I don't care to much if I don't find the other one, she said. I then asked her if she would rather stay here or go back to her own time? Go back she answered. She then told me that in her own time it is peaceful and that she is someone important and if she stayed here she would be a no body and in my time it is very noisy and violent. She then thanked me for being so nice to her and asked if she may keep the clothes. I said, yes. She went into the time machine and vanished and that was the last time I saw her. I told all my friends about her and they said that I was lucky to have met a person like her.

WORKSHOP — ANIMATION
SCHOOL — ROOSEVELT ELEMENTARY SCHOOL
LOCATION — ROOSEVELT, N.J.
GRADES — 2-8
BACKGROUND — HETEROGENEOUS, RURAL
TEACHER — MARA ALPER

ART PROJECT — CREATING A STORYBOARD FOR AN ANIMATED FILM

(Or any other scripted material: documentary or live-action film, puppet shows, plays, overhead projector story presentations)

After learning the fundamental concepts and requirements of filmmaking, but before actually filming, the students are asked to create a storyboard for their film. A storyboard is a visual and verbal presentation of the main scenes and sequence of the film story. The upper box shows what will be seen on the film screen; the lower part gives the audio track (music and/or words or sound effects). It is a clear, concise way to understand story structure and sequence, and a practical guide which will facilitate the filmmaking process.



In developing a storyboard, the children are expected to develop their story ideas first. Each story should have a beginning, middle and end, with a climax somewhere in the middle—"the place where something exciting happens." To help their understanding of sequence, continuity and climax, we discuss and analyze stories familiar to everyone, and one or two of their own story ideas.

The beginning of the story: introduces the main characters, the situation in which they are involved, the location and general setting, information about the characters' relationship to each other and their objectives: what do they want and how are they going to get it or do it?

The middle of the story: usually involves some obstruction or complication to the main character's plan. It usually involves some secondary characters who have different desires than the main characters. The point where the opposing characters or plans of action meet, and strive to resolve, is the climax.

The ending: the conflict is resolved, usually in favor of the main characters, though not necessarily (e.g. if the main characters are the "bad guys").

A story which has a beginning, middle, and end, and is consistent in its points of view will be satisfying to the audience. There is, of course, a wide range of possibility as to how satisfying and entertaining it is, depending on how imaginatively and believably the plot is handled, how skillfully the dialogue, timing, and visual effects are executed.

Once these preliminary understandings have been conveyed and the students have their story ideas, photocopied storyboard pages can be provided to the students or templates that allow them to trace the storyboard frames onto blank paper. Two frames per 8½" x 11" paper are easy to read when placed side by side horizontally.

Each frame should show one part of each scene. In theatre terms, a scene changes when there is a change in character, location, or mood/situation (e.g. new information introduced which affects plot). In film terms, there would also be a new scene (and storyboard frame) for a change of camera angle or shot (the position or distance of the camera from the characters or action).

To begin the storyboard, ask the students: what happens first in your story? Who is in the scene? Where are they? What do they say or hear? What happens next? Who is there? Where are they? What are they doing? What happens next? etc. Put down the pictures and words for each scene on your storyboard, one frame per scene. All the things characters will say, or the audience will hear, go underneath the frame. Inside the frame, draw simple pictures of what the audience will see during one main part of the scene.

Once the students begin working, you will be able to give them further individualized help to understand the structure of their story. Consider the storyboard a visual outline. It provides the skeleton of the story on which the flesh and bones of characterization and artwork or directing will be shaped. It is invaluable for the times when students lose track of where they're going with their projects—"Check your storyboard!"—and to help them know where to begin.

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TITLE
The crow
and the
Pitcher

By
Diana Angel
Tees Stone
Josh C. Anderson
Mike Nakamura

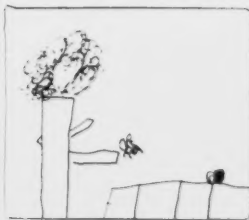
Credit



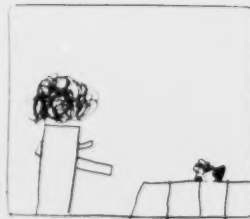
Crow is thirsty.



He sees a Pitcher of
Water.



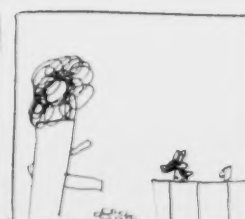
He flies down to
get water.



He can't reach
The Water.



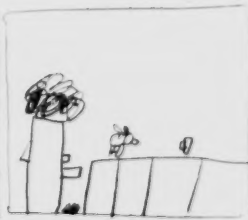
He has an idea.



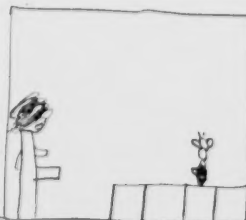
He plans to get
Pebbles.



Crow is getting
Pebbles.



Crow is flying
back with pebbles.



Crow is Putting
Pebbles in the water.



Now Crow can
reach water. He
is Very happy.

HOW TO USE A DARKROOM WITH 10 CHILDREN AND ONE ENLARGER

The best way I've found to use a darkroom with a group of children is to break down the job of enlarging into many clear steps in which each child has a particular task. Then I change the assignment of jobs each time the children use the darkroom. For example, each chemical is supervised by an individual, as is dusting the negative, preparing the paper in the easel, washing the print, and focusing the enlarger. As the children acquire new jobs, I ask them to help each other perform their new responsibilities.

HOW TO MAKE A PHOTOGRAM

Materials — miscellaneous objects with interesting shapes, such as shells, clips, ribbons, lace, flowers, glasses, x-rays

1. Place objects directly on photographic paper and make an arrangement.
2. Expose the photographic paper to enlarger light for 10-20 seconds.
3. Develop and process the paper in photographic chemicals — developer, stop bath, fixer.
4. Wash prints in running water.

Children enjoy making photograms and can make many, for each is different and can provide unexpected results. The process of making a photogram will help them understand how light affects photographic paper, for it clearly illustrates how variations of black, white, and grey are achieved.

WHAT TO DO AND WHEN...

Unfortunately at some time one of the children may open your tank of undeveloped film or turn on the light and ruin a piece of photographic paper. At these times I've found it best to continue developing the film or paper so that the children can see the results. They are always interested in discovering the properties of materials and enjoy learning about them directly. It also encourages children to be more careful in the future.

MAKING MUSICAL INSTRUMENTS

Since our workshop theme dealt with rural and urban sounds, we began by creating different sounds vocally. The American Craft Museum was exhibiting a collection of musical instruments which the children were able to observe and play. To prepare for making our own instruments from found materials, we first discussed the origins of instruments, the differences between wind and string instruments, and the sounds heard from the instruments at the museum. The resonator was illustrated since this amplifies sound,

one of the vital details of an instrument. Found objects, which we obtained on a search through the neighborhood, were parts of a bicycle, parts of a shopping cart, many interesting metal shapes, hockey stick, etc.

One of the many instruments the children made was the musical bow.

MATERIALS:

1. yardstick (or similar piece of wood)
2. nylon fishing line, 50 lb test, or guitar string
3. button or bead
4. resonator — made with 2 lb. coffee can, cut open at bottom end, or the bottom half of a plastic jug
5. hand drill
6. heavy twine

CONSTRUCTION:

1. Immerse yardstick in water for a few minutes to avoid splitting when bent under tension.
2. Drill a small hole about 1" from both ends of the stick. Make two notches near one end.
3. Tie button to end of string and thread other end through unnotched bow end. Stretch string the length of the stick and thread through the other hole. By tensing the string, form a bow and securely wrap it around the notched ends.
4. Drill two small holes in the center of the resonator. Tie a 4" string loop through the holes. Slide the loop onto the bow until the desired pitch is reached.
5. To play, place the instrument on the ground and with the use of two chopsticks you can create different pitches.

PRINT MAKING WITH CHILDREN

HOW TO MAKE A STYROFOAM ENGRAVING

Materials — styrofoam plate (square/rectangular, you can use styrofoam from meat packaging in markets), cutting tools (a pencil will do), bond paper, brushes, No. 4 & No. 6 brayers, water containers, tempera paint/water base inks, mixing trays/palets, if brayers are used an inking slab is required (18" x 24")

1. Cut the styrofoam into various shapes, making sure each printing surface is flat and smooth.
2. Children draw the picture they intend to print on paper the same size as the styrofoam plate they will use.
3. Lightly incise drawing onto styrofoam plate. Children can incise directly through their drawing by placing the paper on styrofoam surface.

4. Cover styrofoam plate with paint of 1 color (only). Roll paint on with brayer.
5. Press plate onto scrap paper and gently press to eliminate excess paint.
6. Place printing paper directly on top of styrofoam plate, then place extra sheet on top as a "blanket" to prevent tearing your printing paper.
7. Print.

ALTERNATIVES —

1. Now cut up styrofoam plate into different pieces.
2. By applying a different color paint to each piece you can vary the effect of your print. Remember to separately print each new color. This is one way of having a print with multi-colors or to create a puzzled print.

HOW TO MAKE A STYROFOAM MULTI-COLOR RELIEF PRINT

Materials — styrofoam plates, scissors, water base inks, brayer No. 2, 4, & 6, glue, brushes, newsprint & bond paper, three 18" x 24" inking slabs and palets.

1. Trace the outline of styrofoam plate onto the newsprint paper.
2. Remove the plate and draw within its outline on the paper.
3. Register the drawing on top of the styrofoam plate and incise the lines of the drawing onto the styrofoam plate.
4. Remove the paper and cut out the shapes (such as houses, people) and glue the pieces onto *another* styrofoam plate.
5. Let glue dry.
6. Ink the plate with a variety of colors.
7. Blot off excess ink.
8. Print. Rub the print paper that is on the top of plate lightly and gently. Repeat with each new color until completed.

MASKMAKING IN THE MUSICAL INSTRUMENTS WORKSHOP

Materials — newspaper, wallpaper glue, balloons, toilet rolls, egg boxes, different shaped boxes, stanley knife for cutting, scissors, ribbon, yarn

1. Newspaper is torn into strips.
2. Balloons are blown to full size — large enough to fit students' heads.
3. Strips of newspaper are dipped into glue. Excess glue is removed from strip before applying to balloon.

4. At least three layers of strips are applied in a cross-hatched fashion to the blown balloons.
5. A collection of cardboard waste in the form of toilet rolls, egg boxes, and other shaped boxes are used to create eyes, noses, and other facial projections.
6. These chosen shapes are "bandaged" onto the balloon with the glued strips of newspaper.
7. Once the newspaper has dried (which takes a few days), the mask is painted and decorated.
8. Varnish, shellac, or use Polymer medium on all painted masks.
9. Finally cut a space at the back of the mask, large enough to fit the mask comfortably over child's head.
10. Mark where child's eyes would be and with aid of a sharp cutting knife make two incisions for the eyes.

In class we discussed the use of masks in different cultures and societies. The children identified the use of masks in their own immediate environment such as at Halloween. Myths and symbols place a vital role in understanding why many cultures use certain symbolic colors on their masks. Pictures were used to illustrate the ingenuity of man's creativity in making different kinds of marks.

Marion Lange

MASKMAKING IN THE PRINTING WORKSHOP

Materials — plaster craft gauze (plaster paris), vaseline, water, smocks, plastic head covering, brushes, acrylic paints, containers/basins

1. Put on smocks.
2. Tie hair back and cover with plastic.
3. Put on vaseline to cover the whole face.
4. Cut gauze into 1" and 2" strips.
5. Place a strip at a time into the basin of water and one at a time put on the face. Apply strips on in a cross-hatching fashion, making sure each strip is touching. You can leave openings for passageways.
6. When the face is completely covered with gauze, let it set for 15 minutes, then remove and allow mask to dry over night.
7. Paint to decorate.

Elvira Sacco

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CONCLUSION

The children who participated in the preceding lessons came from a variety of ethnic, socioeconomic, and academic backgrounds. Their commonality was their ability to approach an interesting art lesson with enthusiasm and freshness. It is important to remember how much reassurance many of the children needed when attempting a new project in art and writing. Students who perceived themselves to be poor readers obtained new self-images when their creative writing was appreciated. Children who thought they couldn't draw or that using a camera was restricted to adulthood gained confidence when recognized for their ability.

Enthusiasm for writing helps children develop language skills necessary to convey a message most effectively. In this program emphasis is placed on the content of the child's ideas. The initial focus of the teacher's response to a child's story is on the quality of the ideas, rather than grammatical correction. Children's writing is corrected and later rewritten, but most discussion of a story will center around its plot, characters, and ways to develop the story further through more detail and description. By helping children organize their ideas, writing skills improve. Most importantly students must feel confident and excited by the ideas they seek to communicate and share. In their art work children learn to strive for quality when their appreciation and understanding of the materials and their own potential is developed.

One of the best resources we recommend for exposing children to art and helping them become more observant is their own environ-

ment. Public sculptures, architecture, commercial art, industrial forms, and people are readily accessible subjects and provide a common group experience that can be a stimulant for discussion, art, and writing.

If a museum is available, we encourage you to take your students to see it. Have the children write a story based upon a favorite artwork or later create a painting inspired by their trip. Perhaps it can be arranged for the children to draw or write in an area close to the museum while their experiences are fresh. Similarly one can use art reproductions in the classroom as a basis for writing, dramatic improvisation, or painting.

One mixed media class worked on a unique Christmas idea. The children drew angels coming down to earth, dressed in disguise — so that there were objects such as refrigerators flying with wings in the paintings. A Thanksgiving writing idea was an invitation to an animal to come to dinner, followed by his thank you note.

Within a supportive workshop setting each child gains a better self-image, receives teacher and peer support, and develops a more positive attitude toward learning in school. Some children emerge within the group, displaying leadership qualities, as their talents develop and receive recognition. Our effectiveness in motivating children to read increases as they learn to communicate through their art and writing. In the process of transforming raw materials into art, and words into stories, each child is transformed into a richer, more observant, and more expressive individual.

